Hiatus

for chamber orchestra

by Lee McClure

duration = 8 minutes
all parts transposed

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Instrumentation

one of each:

flute oboe B^b clarinet bassoon

french horn in F
Bb trumpet
trombone
tuba

violin viola 'cello double bass Percussion (one player)
(instruments followed by
their abbreviation used in
the score)

*see Percussion Notes

Note on imperceptable bow changes

When long-held notes require an imperceptable bow change, sometimes a bowing indication in parentheses is placed above the point at which the change should occur in one of two ways:

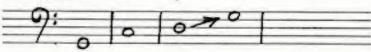




Percussion Notes

Drums: 1 2 3

Timpani settings:



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

	Mallets & Accessories	uses of: (ms. = measure)	
	timpani mallets	on Timp. & sus. cym.	
	wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.	
-	snare sticks	on snare drum, tom-toms, W.B., & sus. cym.	
	very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)	
Long	hard felt mallets	to be used consecutively on tom-toms & sus. cym.	
_	soft mallets	on tom-toms	
	a bow	on sus. cym.	
-	triangle beater	on triangle	
	a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot in an order to produce the loudest possible sound when broken in two (whip or slap-stick may be substitured.) (ms. 105)	

Notes on compensatory dynamic markings

Most of the percussion instruments used in this score are easily capable of eight dynamic levels (ppp to fff). Relative to percussion, I think the orchestra is capable of seven dynamic levels (ppp to ff). When the overall dynamic level of the orchestra is equal to the dynamic marking of the percussion, the percussion will be equal if not prominent. For equal balance the percussion part is marked one dynamic level lower than the desired overall orchestral dynamic level.

percussion markings and interpretation	overall orchestral dynamic	relative audi- bility of per- cussion
ppp = very very quiet	ppp	
pp = very quiet	pp	1
p = quiet	р	equal or
mp = quiet plus	mp	prominent
mf = medium	mf	
f = not quite loud	f	
ff = loud	ff	dominant
fff = very loud	ff	overwhelming

Other compensatory dynamics used in the score are when the flute is in its low or middle regester, it is marked louder, and conversely when the brass are in their middle or high range, they are marked softer.

Also notes in the score that are marked N.D., not doubled, are to be played loud enough to balance with the other instruments playing.

with the

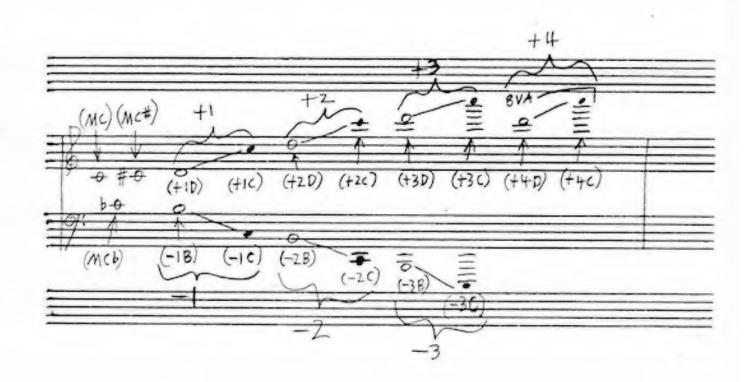
Pitch indication

The actual pitch of string harmonics is indicated in parentheses using the following system.

examples: (+1C) = the first C above middle C. (MC) = middle C.

(-1A) = the first A below middle C. $(+3B^b)$ = the third B^b above middle C.

(MC#) = middle C sharp.



Dedicated to
Phil Salisburry

























